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## WHAT THE PRESS SAYS OF THE DECORATOR AND FURNISHER.

"Our people have given much time and study to home decoration—perhaps as a whole more than any other nation—and cannot be imposed on. THE DECORATOR AND FURNISHER is not only the most imposing, but is certainly the most artistic publication and the very highest in merit that has yet seen the light here."—*N. Y. Commercial Advertiser*.

"It is made up wholly of original matter, and that of the best quality. Both its illustrated articles and its correspondence are of the highest order. \* \* \* Will certainly commend itself to public favor. The print is clear and handsome, and there are many beautiful designs for furniture and interiors. \* \* \* It will doubtless meet here the welcome it deserves."—*Chicago Inter-Ocean*.

"Its opening announcements and actual contents seem honest and practical. \* \* \* A publication like many of the English papers—filled with excellent reading matter for all interested in decorations. \* \* \* In all probability will have a large patronage."—*Art Interchange*.

"From the front cover design to the list of prizes for competitive designs on the last leaf, there is not one semblance of anything but means something. It is a modern and interesting magazine, brimful of the best original matter, suggesting to every branch of art ideas solid and healthful. \* \* \* Numerous ideas unite the leaves and form a charming compilation of artistic intelligence. In size, 'get-up' and general tone, it strikes the art community as progressive. \* \* \* America possesses nothing that lives in the same atmosphere. \* \* \* It is already standard."—*Boston Times*.

"It is a paper calculated to give ideas, suggestions and valuable designs to all those interested in the decoration and furnishing of the house."—*Washington (D. C.) Republican*.

"Is handsomely printed, with numerous designs for decoration and furnishing. \* \* \* The paper promises to meet the wants of a large and increasing class of readers."—*Christian Union*.

"A new, attractive-looking and apparently vigorous candidate for honors in a special field. \* \* \* Its aim is evidently to be a trade journal in the highest sense of the expression. The list of English contributors is especially good."—*N. Y. Herald*.

"A whole literature has appeared upon the subjects of decorating and furnishing; of this literature THE DECORATOR AND FURNISHER is a beautiful example. \* \* \* Contains a large amount of interesting art matter, printed in exquisite taste upon the best of paper. \* \* \* This journal should receive an instant and cordial recognition."—*Brooklyn Times*.

"A charmingly got-up publication."—*Furniture Gazette (London)*.

"We receive from New York the first number of a new American publication, THE DECORATOR AND FURNISHER, which, by letter-press, matter and illustrations, proposes to fill the scope indicated by its title, and seems likely to do so ably. \* \* \* It will not be, as some American serials are, in the main, reprints, more or less disguised, of articles in English publications. The opening number is, in truth, a very good one, and if the quality is sustained, THE DECORATOR AND FURNISHER will be in a position to lend to its English contemporaries quite as much as it borrows."—*The Artist (London)*.

"We have been rather startled by the birth of a journal which, Minerva-like, presents itself to the world full clad with all the panoply of editorial staff, business-like management and corps of illustrators. So far as we know this is an unique example of journalistic enterprise and has evidently profited by an unknown period of gestation. \* \* \* The journal promises to be an exceptionally good and successful one."—*American Architect*.

"THE DECORATOR AND FURNISHER, a paper which promises, by its first issue, to be one of the leading publications of this country, or any other country, as for that matter, comes to us this month, full of illustrations and well-considered reading matter. \* \* \* It is an art journal in the broadest conception of the term."—*American Silk Journal*.

"The publications which minister to the decorative arts in this country are many and, generally speaking, of a high order of merit; but there is scarcely one of them which can quite compare with the new trans-Atlantic periodical, the first number of which is now before us. The get-up of this latest addition to the monthlies is both elaborate and sumptuous, equal care and taste being displayed in its compilation, and if succeeding numbers correspond with the initial one, it will prove a formidable rival on both sides of the Atlantic to many of the periodicals of the same class which are now popular favorites. A great feature of THE DECORATOR AND FURNISHER is its illustrations. \* \* \* In taking leave of this publication we feel that it is likely to make its way."—*The Building World (London)*.

"Contains a number of readable articles by well-known writers on house furnishing and decoration and kindred subjects, and is illustrated with a profusion of elaborate designs, including one in colors."—*N. Y. World*.

"We commend it to all those whose desires incline them to look with discrimination and artistic taste for the beautiful in all things. Such will find in it a fund of ideas and suggestions which cannot fail to be of benefit to them."—*The Sanitarian*.

"It is handsomely printed and profusely illustrated with large and small woodcuts and one full-page colored plate. \* \* \* The articles are original and by competent writers. \* \* \* It promises to be one of our most valuable special journals."—*Independent*.

"A new American monthly of considerable promise."—*Building News (London)*.

"The magazine is a fine-art journal devoted to the adornment of the house. \* \* \* The illustrations are good, the letter-press is clear and pleasant in style, the paper is heavy and fine, while the illustrated articles are touched into life by some of the most piquant designs to be found. \* \* \* The magazine is practical enough for the trade and handsome enough to adorn the study table."—*Boston Post*.

"It certainly deserves success, for this first number is altogether admirable in illustration and in matter."—*Christian Advocate*.

"The book is bright and clever, the letter-press perfect, and the illustrations are very meritorious."—*Cincinnati Gazette*.

"A new monthly magazine of more than twice the common size. It confines itself strictly to its own line and discourses on these subjects with rare good sense and taste. The illustrations are numerous, showing styles of furniture, carpets, drapery and wall-paper. Some full-page engravings show the whole interior of furnished rooms, and the book as a whole must prove a great educator of the popular taste, while it caters to the few in possession of that rare gift, a good taste."—*Burlington Hawkeye*.

"Contains contributions by men of established reputations."—*Evening Post (N. Y.)*.

"The most valuable addition to periodical literature. \* \* \* The letter-press is beyond criticism, and the pages of the journal are embellished by many rich engravings."—*Grand Rapids Eagle*.

"Gives promise of real usefulness in the field it has chosen. \* \* \* Principles, as well as suggestions, are given. \* \* \* The illustrations, of which there are many, cannot fail to be useful to the producer as well as to the general public. The list of contributors gives names which show that the editor intends his teachings to be with authority."—*Sanitary Engineer*.

"THE DECORATOR AND FURNISHER is a handsome magazine. Its articles are prepared by adepts, and its illustrations are pertinent and first-class."—*Danbury News*.

"The first number, which is surprisingly good, contains numerous practical, original articles and designs, letters upon house furnishing and decoration."—*Good Literature*.

"It is gorgeously gotten up from a mechanical point of view, and its literary contents are marked by taste and ability. It has secured the services of some of the most eminent writers of the day, both at home and abroad, and the illustrations bear evidence of the high character of its artists. \* \* \* The subscription must be regarded as very moderate, considering the high standard of the publication and its size (36 pages), even in this early stage of its history."—*Pittsry and Glassware Reporter*.

"The editorial and artistic work, as well as the contributions in the October number, induce us to have great expectations in regard to THE DECORATOR AND FURNISHER, which, without turning the heads of its readers the wrong way, will doubtless furnish them with much that makes life enjoyable, encourages the appreciation of the beautiful in nature and art, and makes every one the better for a more cultivated and refined taste in the affairs of every-day life."—*Portsmouth (N. H.) Chronicle*.

"It is a subject (decoration) well worthy the attention of all who are contemplating the construction of new buildings in city or town, and there is no better way of considering it than by a perusal of this first number of THE DECORATOR AND FURNISHER, and following it with a subscription."—*Andrews' American Queen*.

"It is a pleasure to announce the first issue of such a monthly work on house decoration."—*Albany Argus*.

"It is calculated to meet the wants of people engaged in the fascinating business of fitting up a house."—*Springfield Republican*.

"From this much valuable information and instruction, in regard to the construction of 'The House Beautiful,' may be obtained."—*N. Y. Graphic*.

"It is devoted entirely to interior details, and is liberally furnished with illustrations, some of them colored."—*The Churchman*.

"It is devoted to interior decoration, and will be of great interest to that large class of people, both in the city and country, who desire to make their homes artistic and beautiful without turning over the entire contract to a professional decorator."—*Chatham (N. Y.) Courier*.

"It is well and abundantly illustrated, and the October number contains a large colored plate, showing designs for ceilings."—*New York Tribune*.

"The many excellencies of the introductory issue indicate a certain and successful future."—*American Homeopath*.

"If the succeeding issues keep up with the first, the publisher may rightly claim a new departure in journalism."—*Publisher's Weekly*.

## OPINIONS OF REPRESENTATIVE MANUFACTURERS AND DEALERS.

**Furniture.**—Mr. JAMES THOMSON, Boston, in speaking of fine custom cabinet work, said in reply to the question, "What school of design do you most utilize in your work?"

"The Colonial and Renaissance, the former leading. It depends almost entirely on the architect, to whom the customer generally looks for advice. At present the Colonial is presented on the exterior of the house, and to still further the idea, the furniture and interior is of the same school."

"Is not a touch of different schools often seen in the interior?"

"Certainly. We often meet with a hall in Renaissance, the dining-room and chambers in the Colonial, while the drawing-room contains a mixture of both, as well as additions from the other schools. The public is getting to want a sketch of every little thing to be made before ordering it, and it is often the case for a customer to have half a dozen sketches from as many different houses. This is done to have a variety of designs to choose from, and possibly to procure a low price. Mahogany and oak are the woods I am using entirely."

**Furniture Specialties.**—Mr. C. BLAKE, of Boston, in answer to a question as to the styles he had been running on in his line of specialties, such as tables, hall stands, book cases, etc., says: "I have been running on no one in particular; we use a mixture of the different schools in our designs, but are gradually turning back to those of twenty or thirty years ago. Drawers are now put where formerly was a closet, and the whole arrangement is entirely reversed."

"How about the woods used?"

"Well, I use walnut, mahogany, ebony and ash, more ebony at present than the others, and I should say about one-sixth of the work is in mahogany. The amount of walnut used is even less than ash."

"And in regard to table tops?"

"Billiard cloths are the favorite coverings in my goods. Plain wood tops are also used, and marble only in the cheap work. Some odd combinations will be seen in the Spring goods, running more and more into the antique."

**Furniture.**—Mr. Dyer, of Bancroft & Dyer, Boston, said, "Louis XVI. and Renais-

sance are the styles we have been principally using during the past ten years. Instead of introducing new ideas, the tendency is to go back to the old schools, of which the Louis XIV. is again coming in favor. The Dutch Antique, Italian Renaissance and Queen Anne are also more or less used."

"What part of the decoration or furniture of a room do you take as the basis for color and design?"

"To answer that question I will cite the method employed in furnishing a room at the Hotel Brunswick a short time since. We first selected the furniture, covering and paper-hangings, and then sent samples to England to have a carpet made introducing the same colors. A colored pattern of the carpet and border was immediately forwarded to us, and we frescoed the ceiling and painted the wood work to harmonize. In the meantime the furniture had been made and covered with the goods originally selected, so that in forty-eight hours after the carpet was received from the Custom House the entire job was completed."

"Is it the practice to follow out one general style or make a combination of the various schools?"

"In furnishing a parlor we decide on the style, and consistently follow the same throughout the whole room, likewise with a drawing-room or chamber; but in the living-room, which is a great feature in the present style of house architecture, we introduce a touch of different styles in odd and quaint pieces, which, with a liberal use of bric-a-brac, form a veritable Potpourri. We make a great deal of upholstered furniture which shows no carving, and thereby get many good effects in color, and frequently use several colors in one room. I should mention another style sometimes used, the pure Greek, which is refined and beautiful, but so severely simple, that people see in it no show for their money, and therefore patronize more elaborate schools."

"Do you use paper for wall-hanging to any great extent?"

"We fresco the ceiling and frieze, but use paper in the wall filling. We use more paper than formerly, for great strides have been made in beautifying that material. The dining-room and hall are usually hung in paper."

In conclusion, Mr. Dyer said: "We make just as good furniture as is made on the other side of the water, and furniture that will stand. You cannot produce anything that will surpass in elegance or style the furnishings and decorations of the Louis XVI. period, and all efforts to formulate new departures end in a reproduction of what has already been done."

**Parlor Furniture and Upholstery.**—Messrs. PALMER & EMBURY say that mahogany is recovering from its temporary falling off in popularity, and he thinks a little more than half of their work will be in that wood. The classic style of furniture appears to be increasing in favor, and many suits are made up after Greek and Roman designs, the latter especially. Lounges covered with Persian rugs are also in demand, and the rugs are now often combined with a rich shade of velvet trimmed with heavy chenille. Brass frames for screens and brass rods upon mantels and shelves are to be in use. Cretonnes are being very extensively called for, and the demand for them appears to be rather increasing than otherwise. Those showing Watteau patterns—landscapes, etc.—are usually selected. In draperies a sketchy, all-over or running vine pattern bids fair to be the prevailing one.

**Dining Tables.**—Mr. BLISS, of BROWN & BLISS, thinks that square dining tables will be found much more fashionable than others. He is making them in this shape, anticipating the truth of his prediction, and they are being elaborately and rather more artistically carved. This carving inclines almost entirely in the direction of the Renaissance and the free use of animal's heads and paws. Fruit and other carvings from floral or vegetable objects seems, in a measure, to be avoided. This firm is also using more mahogany, and consider it again the coming wood.

**Roll Top-desks.**—Mr. KILMAN, of GEO. H. DERBY & Co., Boston, says there is nothing particularly new in the outline of roll top-desks, although constantly making numerous improvements. Mahogany and cherry are the leading woods in office furniture and the finish put on cherry makes it so similar to mahogany that people often take it in lieu of the latter, and save about 33 per cent. in the cost. Walnut goods, however,

sells readily, and always will; it is equal to any cabinet wood in use. Less veneers are now used, good solid work being more sought for rather than an ornamental appearance.

**Carpets.**—Mr. G. DRAKE SMITH, of WALTER SCOTT & Co., says: Results of months of care and thought on the part of designer, colorer and manager, showing such a great variety that it is hard to answer your question, "What will be the prevailing styles and colors for Spring, 1883?"

Each manufacturer has been trying hard to "strike" a color that would prove as good a "seller" as "ecru ground," and yet it prevails very largely in Spring patterns. A tea ground is attempted with good effect, and in fine goods, such as Wilton and Brussels, the dead colors seem to be coming in use very largely, and you would be surprised at the dull appearance of many of the so-called "best things." In happy contrast to this, the "Moresque" effect is being utilized by some of our carpet manufacturers to a large extent, and continued experiments develop much that is valuable, you may safely look for the "Moresque" in upholstery goods."

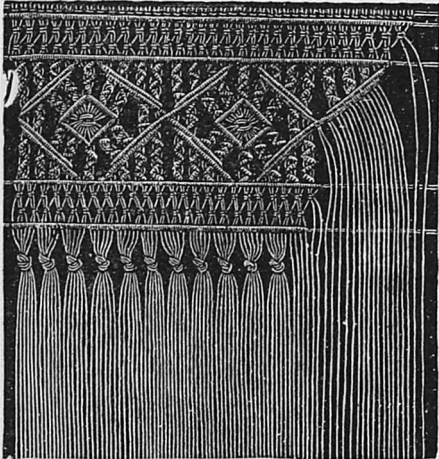
One of the principal floor coverings, viz., China mattings, will come into the market in new and beautiful effect, colored up as never before; when you consider that the straw has to be colored and woven green you will see what John Chinamen has to contend with. Some of the "mustee" of season 1883 importations, just in, via San Francisco, show some remarkable effects and improvements in style and color.

The papers have all chronicled the death of Mr. H. Meynan (the oldest "matting man" we had) at Pittsburgh, Pa., on his way home from China, via San Francisco. A very sad occurrence after such a long trip and so near his home and family.

If conservatism continues on the part of manufacturers and buyers, we can look for a healthful business for Spring.

**Carpets.**—Mr. DAVIS, of H. B. CLAFLIN & Co., says that the only real novelty for this season's goods is the Moresque pattern, which is being very largely made up and very widely sold—that is, comparatively, for a new

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**OPINIONS OF REPRESENTATIVE DEALERS.**

thing. Mr. DAVIS thinks also, that aside from the Moresque, small-figured carpets will be well sold, as there is considerable disposition to go in that channel. The demand for floriated work of an exaggerated character, and that combining architectural designs—columns, arches, arcades, bowers, and similar structures, is still sold in quantities, but almost exclusively for out-of-town trade, and this will probably continue to be the case until out-of-town people, by improving their taste, lessen the demand on local dealers which compels them to buy such patterns.

**Carpets.**—Mr. GEO. LINCOLN, Boston Manager of the Lowell Manufacturing Co., stated in regard to carpets that no radical change had been made in the general features of last season. Floral treatments seemed to please the popular taste, and would be retained until something better presented itself. The ground color of the new styles continue to be on the light order, and a tendency to more fully cover the same with the design is noticed. A few dark grounds are included, and the Moresque effects are still retained. Indian red and Indian blue are prevalent tints in the new goods. The price list remains substantially the same as last season.

**Wall Paper.**—Mr. W. N. PEAK says the papers for the coming season show much lighter shades. Yellow olives, French maroons, tea greens, shrimp pink and, of course, terra cotta, are more likely to be asked for than anything else. The taste is returning to small figures, although the Renaissance designs are extremely popular. Many persons insist upon the wall paper harmonizing so far as is practicable with the upholstery; so this governs manufacturers to some extent in their coloring and designs. Speaking of dados, Mr. Peak said it might be that they were not so much called for as formerly, especially out of town, but he explained the falling off, away from the city, by the fact that the demand had been so great for them that manufacturers were hardly prepared to fill the orders, and, as a consequence, the local dealers were compelled to adopt other means of satisfying their customers, and this finally interfered with the call for them. Dados in the city, however, are not appreciably affected, and where they have been discarded, an extra wide border above the surbase has taken their place, and practically resolved itself into the same thing. Neat designs in imitation of silk plushes, mostly in maroon colors, are among the latest attractions.

**Draperies.**—J. W. WILDES, of J. W. WILDES & Co., of Boston, says he finds a growing tendency to blue, especially old blue, although crushed strawberry and pomegranate are also favorites, while other popular tints vary with the choice of the customer. A spun silk fabric similar to a turcoman, but of a finer texture, and called shiela, is in great demand for hangings. He used turcomans mainly for portieres. Satin, damask, silk and flax velours, plush and Madras fabrics are always in use. A curtain in flax velours, with Oriental stripes ornamented in tinsel, has met with a ready sale. This curtain is generally in a deep, crushed strawberry, has three wide stripes, and when lined with Madras makes a most elegant effect. Wide dados are considered the proper thing. The simplest designs are the most sought for.

**Window Shades.**—Mr. WIGGINS, of H. B. WIGGINS & SONS, says window shades are being made of some lighter colored material than has heretofore prevailed—a pale cream or fawn-color, for instance; and this is done to permit hand-painting ornamentation upon it, a pastime which would no doubt be an enjoyable one for those sufficiently talented to undertake it. The light tones of blue, lilac, etc., are, of course, as popular as they have at all times been. Mr. WIGGINS has displayed in his store an embossed band for the window shade. It is made of velours, heavily embossed and in many colors.

**Upholstery.**—Mr. WINDEMULLER, of LOUIS WINDEMULLER & ROELKER, says that the only general information as to news in his line is that mohair plushes are becoming more popular, and in fine qualities are used very largely in furniture and curtains.

**Chairs.**—The Grand Rapids Chair Co. say that ash is to be the popular wood for chairs during the next season. Their stock consists largely of that wood, and they feel it will be more called for than any other. The use of carved panels and heavier moldings is the only apparent change in the form of the wood work.



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